

Science & Art Dept. Bristol
Henry Cole Esq. C.B.
with the Compiler's Compl^t
ST A

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HAND-BOOK



TO THE

ST A.
BRISTOL EXHIBITION

OF

Industrial & Ornamental
Art,

HELD AT THE

FINE ARTS' ACADEMY,

QUEEN'S ROAD.

1861.

SECOND EDITION.

Price Fourpence.

Bristol
1861

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HAND-BOOK

BRITISH EXHIBITION

OF THE ARTS AND MANUFACTURES

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1851

SECOND EDITION

By J. J. J.

NOTICE.

This Hand-Book proposes to give a concise description of the general Contents of the Exhibition, with a few examples of the leading objects. Further details will be found on the tickets in the Cases, attached to each article.

The limits prescribed to a Hand-book preclude the special mention of the numerous Contributors. The Committee, however, wish here to tender to all Exhibitors best thanks for their generous assistance. The names of the Contributors will be found affixed to the articles exhibited; and an alphabetical list is also appended to the present Hand-book.

*The Compiler begs to acknowledge the assistance derived from **MR. ROBINSON'S** Catalogue and Inventory of Objects in the South Kensington Museum, to express his obligation for information furnished by **MR. WORSNOP**, Agent to the Department of Science and Art, and to return best thanks to various Exhibitors for details explanatory of their several Collections.*

In Conclusion it is but fair to state that the Committee of the Exhibition is in no way responsible for the contents of this Hand-book. The Compiler has exclusively assumed the labour and the duty to himself. Any profit accruing from the publication will be handed to the Bristol School of Art.

The writer trusts that possible inaccuracies may plead some excuse from the haste inevitable in the present publication.

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HAND-BOOK.

GROUND FLOOR, First Room.

At the Entrance the wall is hung with a carpet of elegant design. In front are ranged various articles of Domestic Furniture.

Upon the wall opposite the door are a series of photographs from pictures chiefly by Bristol Artists, also two other series of photographs taken from metal work by various manufacturers. In the centre are photographs of large size; views of the Colosseum and the Roman Forum.

At the Top of the room is a collection, comprising jewel cases, writing, dressing and envelope cases, inkstands, porcelain, trays mounted in ormolu, book stands with inlaid metal work, and other articles suited to the drawing room.

Upon the case are several miniature copies from Italian masters, prettily framed in carved wood, and upon the wall tinted photographic likenesses after the manner of water colour drawings.

At the Side of the room, between the doors, is a rich modern French marquetry cabinet of elegant design, and delicate workmanship. In front are arranged various examples of German and Swiss carving.

On the Table, in the centre of the room, are specimens of cutlery, plate, &c. of Sheffield manufacture, also various Models, Instruments, Medals and Preparations.

GROUND FLOOR, Large Room.

The contents of this room may be classed as follows :—

FURNITURE. Round the walls are placed a remarkable collection of old English, Italian, French and German carved

hairs, also Indian, Chinese, French, Japanese and English tables, among which attention may be directed to:—

A Table with Agate Top, used by the First Napoleon.

At the upper end of the room is a Sideboard in Oak, of rich design, in the style of the Italian Renaissance.

METAL WORK.

Fire Grates:—one in steel and electro gilt, another a fine example of casting, and a large Baronial Grate, of hammered work and oak, set with Minton's tiles.

Of Coalbrookdale manufacture may be mentioned:—

A handsome Hall Table supported by Dogs, and on either side Candelabra of bold design.

In the room will be found other small Candelabra, and Candlesticks in Ormolu, of the styles of Louis XIV, XV, and XVI.

GLASS.

In the Case near the Entrance are specimens of modern Glass manufacture, of much grace in design and of great delicacy in execution.

EARTHENWARE AND PORCELAIN.

Towards the centre of room are Tazza, an embossed Parian Jug, jewelled, a small honey-comb Vase, and other articles, exquisite specimens of modern Worcester Porcelain.

Of Minton's manufacture are, among other works, the following fine examples:—

Majolica Pedestals and Vases, Jardiniere supported by Cupid; Shell supported by Triton, in white China; and large Plaques, painted with figure compositions by Lessore. In the centre is a very large composition intended for a fountain.

There will also be found many other examples of Porcelain and Glass, among which may be mentioned:—

Large Scent Jars and Vases, English manufacture, painted after the manner of Sevres China.

Many of the specimens contributed by the Crystal Palace Art Union, have a distinct claim to notice as fine reproductions of ancient models and manufactures.

Upon the wall are hung a series of Woodcuts, Engravings, and Chromolithographs from Italian Frescoes, published by the Arundel Society

UPPER FLOOR, Vestibule.

At the top of the stairs will be seen photographic pictures on glass. By the invention of M. Joubert, photographic pictures are thrown upon glass, and then burnt in a kiln as in ordinary glass painting. Engravings may in like manner be transferred, colours also can be burnt in to imitate a picture; the patent includes the application of the process to the decoration of earthenware and porcelain.

In the Vestibule is a Vase, good in design and execution, cast by the Coalbrookdale Company.

Also a Candelabrum in the style of Francis I, designed and modelled by Mr. C. Trapnell. A medal was awarded for this work, executed at the Bristol School of Design, by the Government Department of Science and Art.

In the centre is a large pair of Gates from the Church of St. Mary Redcliff, a very fine specimen of hammered iron work.

UPPER FLOOR, Small Room No. 1, Top of Stairs.

Porcelain, Earthenware, Glass, Plate, Jewellery, &c.

At the top end of the room is hung a Gobelin Tapestry; composition rich in figures, with oriental landscape in the background.

POTTERY.

The case at the top of the room contains as follows:

GREEK AND ETRUSCAN, found in ancient Sepulchres of Greece and Italy, composed of baked clay, generally of a bright red colour, on which designs are executed. Grace of form, and beauty of pictorial subject, characterize these celebrated Vases.

A few examples of Greek and Etruscan Pottery will be found in the glass case near the entrance from large room.

SAMIAN WARE, so called from a tradition that it was fabricated in the Island of Samos. It is the red lustrous pottery

of Rome, generally consisting of domestic utensils, sometimes decorated with ornaments in relief, and covered with a thin vitreous glaze. It has been dug up abundantly in England, from the sites of ancient Roman settlements.

One example of this Ware is in the case.

HISPANO-MOORISH WARE. This Ware of Saracenic origin, was introduced into Spain, by the Moors. It is important in the history of the art, as the origin from whence was derived the Italian Pottery of the middle ages.

Two illustrations of this Ware, and also specimens of Moorish tiles will be found in the case.

See next room for large Hispano-Moresque plate.

MAJOLICA WARE. There are a few examples, the most important will be found in the large room.

PALISSY WARE.

A dish, very fine specimen of this school.

For other Illustrations see the Collection in the Large Room.

GERMAN, FLEMISH & DUTCH WARE, & RHENISH STONE WARE. Germany had its enamelled wares as early as the thirteenth century, and Nuremburg, Landshutt, and Ratisbon became formidable rivals of the Arabs and the Italians. "Delft ware" from the town of Delft in Holland, was in the sixteenth century, so widely diffused as to obtain the designation of the "parent of pottery." The colour and the fantastic forms which often characterize the designs, were derived from trade intercourse with Japan.

A few specimens of each of these will be found in the case nearest the large room. Attention should be directed to a grotesque drinking Cup in the form of a Bear, an example of Rhenish stone ware of the 17th century, similar to one illustrated in Marryat's work. Also of the same ware should be noted a large Pitcher placed at top of case, called a "Grey-beard."

ENGLISH WARE. In England the first manufactory of fine earthenware, is said to have been established in the reign of Elizabeth. In the same reign, the Staffordshire potteries, also first came into notice. Then in 1684, we find a manufactory of earthenware established at Fulham, the products of which are known as the Fulham ware. Important factories were also opened at Liverpool and Leeds, but it was reserved for Wedgwood, in the middle of the last century, to carry the manufacture of English

pottery to its last perfection. His white stone-ware, and his cream-coloured ware, also called "the Queen's ware," gained much celebrity, but it was the special honour of Wedgwood that he raised the utilitarian manufacture of pottery to the dignity of a fine art. He adapted to his use antique sculptures and cameos; he took for his models, works found in Herculaneum; he copied the Portland Vase, and Flaxman, and other artists were employed in making his designs. Choice examples in this truly national manufacture, have since the death of Wedgwood, still further risen in public estimation, and now command prices which approximate to the value of Sèvres and Chelsea porcelain.

Examples will be found of most of the preceding manufactures, and special attention should be drawn to the very fine collection of the Wedgwood Cameo-Ware. Also should be noted a Vase with mask handles, a specimen of the Wedgwood "Jasper Ware;" likewise another Vase as an example of figures in encaustic painting. Upon the mantlepiece stands a Bust of Demosthenes, a fine example of Wedgwood "Black Egyptian Ware."—*See Pottery, continued in Large Room.*

The long case at side of room contains as follows:

PORCELAIN, or CHINA may be described as a fine, transparent earthenware. Its origin was in the East, in China, Japan and Persia, and examples are found in the tombs of Thebes, bearing the date B.C. 1289. In China, the manufacture is supposed to have attained its perfection about the year A.D. 1000. Oriental china may be characterized as fine, hard, and translucent, and in colour brilliant and harmonious. The designs partake of the barbaric. Two of the more celebrated kinds of porcelain, are the "Crackle," from the network cracks upon the surface, and the "Egg-Shell," so called from its slight translucent thinness. Oriental porcelain belongs to the class denominated "hard." European is usually divided into "hard" and "soft:" the "soft" yielding to the knife or file, the "hard" from its large admixture of Silica, and its more intense firing partaking of the character of "stoneware." All European porcelain is derived from the Oriental.

The Oriental Porcelain in the Exhibition is ranged at the left end of the long case. Attention is specially directed to a Tea Service of rare "Ruby China," formerly belonging to Mr. Beckford; also to a group of "Crackle Ware," and a large citron-colour "Egg-shell" Vase.

Along the top of the case is ranged a series of fine Oriental Vases. Special attention may be directed to four in monochrome, one mounted in ormolu, foliated pattern in low relief, celadon porcelain, was in the collection of Mr. Fortune; all supposed to be of early date in Chinese manufacture. Two examples of Black Japan Jars stand at the right; the design is in mosaic of mother of pearl.

GERMAN PORCELAIN. The first successful attempt to imitate Oriental porcelain, was made at Meissen, near Dresden, at the commencement of last century. Among the best of the Dresden works, are vases, groupes from antique models, and lace figures, so called from the fineness of lace work in the dress. The first rival of Meissen, was the porcelain factory of Vienna, established in 1720, and in 1745, Frederick the Great having taken possession of Dresden, and obtained as the spoils of war, large quantities of porcelain, established a manufactory in Berlin, the capital of his kingdom. Various other factories also arose, in Switzerland and Germany during the course of the last century, most of which took the Meissen or Dresden china more or less as their originals.

Of the above German manufactures examples will be found: two beautiful little figures in *old* Dresden, are of the greatest rarity in so perfect a state.

FRENCH PORCELAIN. Many manufactories were established in France, mostly during the last century. Of these the most celebrated is the royal factory of Sèvres. Skilful artists were employed upon the finest porcelain, adorned with landscapes, flowers, birds, boys, and cupids, gracefully arranged as pictures in medallions. Some of the specimens are painted with subjects after Watteau and other known masters.

Specimens of Sèvres manufacture are in the case, among which may be specified four Vases, the two smaller of which formerly belonged to Marie Antoinette. The two larger were painted by Joseph Vernet.

ITALIAN PORCELAIN. The most famous factory in Italy was the Capo di Monti, founded by Charles III in 1736. The best specimens of "Capo di Monti" are among the choicest examples of the porcelain art.

A small figure and two vases are of this manufacture.

ENGLISH PORCELAIN. The porcelain mania of the continent quickly extended itself to England. A manufactory of English China was in existence at Bow. George II. imported workmen, models, and materials, from Brunswick and Saxony. The old Chelsea works, established before the close of the seventeenth century, now grew into additional importance—Chelsea porcelain became the rage, and the best works produced between 1750 and 1765, are after the most approved style of the German. The two other leading manufactories of porcelain in England, were at Derby and Worcester. The factory at Derby was established in 1750, and became more important from the introduction of Chelsea artists, workmen, and models. It is now closed. The Worcester works were established in 1751, under the name of the Worcester Porcelain Company. The directors

of the factory first imitated the blue and white Nankin China; they afterwards adopted the Sèvres style, with the Dresden method of painting. The works are still carried on by Messrs. Kerr & Binns. The other British manufactories were the Plymouth, the Bristol, the Swansea, the Rockingham, and the Nantgarw, with others. The Bristol dates from the year 1772. The factory was in Castle Green, and is remarkable for having produced the only genuine hard porcelain ever made in England.

There is one example from Bow. Examples of Chelsea China will be found showing that the English manufacture took the Oriental as its model; and portions of a Tea Service are worthy of notice as imported from the East in the state of white china, and then afterwards painted with flowers at the Chelsea works. Attention should also be directed to Statuettes of Milton and Shakespeare, and other figures; likewise to a Vase of the celebrated "Claret Colour," with a Cup and Saucer of the same tint.

Two Vases of the Plymouth manufacture are fine examples.

Next in the series of English Porcelain will be found a choice group of Bristol China. Particular interest attaches to specimens from a Tea Service presented in 1774 by Edmund Burke to the late Mrs. Smith, of Berkeley Crescent, with the arms and monogram of the family; the predominance of green was in honour of Burke, being his election colour. The case also contains a group of Statuettes, the four elements, Earth, Air, Fire, and Water; and three Vases are among the finest specimens of Bristol manufacture.

Of the Swansea and the Nantgarw there are a few examples. The series of British Porcelain ends with specimens of old Worcester. Three jars are worthy of note for colour, gilding, and the beauty of the picture painting. The owner has recently refused for them an offer of £700.

PLATE, shown in various stages of manufacture. (*Lower case in centre of the room.*)

The series in this case commences with silver ore as found admixed with a large proportion of lead.

One piece a specimen of Spanish, 70 per cent of silver, very rich.

In centre of the case is a large mass of silver just as from the furnace, the air bubbles from the boiling ore tossing the surface as a molten lake beaten by storm. Silver in manufacture is mixed with copper to give the standard hardness.

A Silver Spoon is shown in six successive stages, not cast nor wrought by machinery, but beaten by hand.

The method of *repoussé* chasing and embossing is also indicated by examples: the greater part of the work is executed from behind.

Gold is shown in the original nugget. Gold, like silver, is mixed with a certain per centage of copper to give the needful hardness. It is also alloyed with silver when a lighter colour may be required.

In the case will be seen the stages through which Wedding Rings and Guards reach their ultimate maturity;—first drawn into wires, then cut into lengths, then united into circles, and lastly polished and chased.

WATCHES. The stages through which a watch passes in its construction are shown in the upper large centre case standing in this room, by a series of examples placed under five glass shades.

That furthestmost on the left, illustrates the making of the compensation balance for pocket watches and marine chronometers; a delicate adjustment, dependent on the unequal expansion and contraction of brass and steel under heat and cold.

Close by will be seen a cluster of old German watches of the early part of the 16th century, similar to those in the famed Green Vaults, Dresden, there called Nuremberg eggs. Also examples of English and French watches, made early in last century, followed by choice specimens of modern manufacture.

The same case is also devoted to **PLATE**, comprising interesting examples of the manufacture in different countries and periods. The series may be examined as follows :—

Two Pastile Burners in the form of turkeys, silver filigree work, from South America, date early in present century. These elegant articles may remind the visitor of the silver filigree for which Genoa is so famed.

Chinese filigree Fan, enriched with blue enamel, modern work.

Cups, Hanaps, Salts, all German of the sixteenth century.

Stirrup Cups, Salts, Coffee Pots, &c. all English, date from 1680 to 1720.

A small Tea Caddy and Tea Pot, of about 1685 should be observed, both small in size no doubt because tea was rare and costly at this the time of its early introduction.

In centre of case are two remarkable Wine Coolers, made by Rundel and Bridge for George IV., then Prince of Wales; enriched with compositions, chased in bas relief from classic designs by Flaxman, to whom our English art manufactures owe so deep a debt of gratitude. These are examples of the strict classic treatment.

Also by Flaxman, a silver vase of very elegant design and decoration, after the purest classic models.

Here likewise may be observed two silver gilt Fruit Plates, richly chased with bas reliefs of the four seasons, formerly belonging to the Duke of York.

An example in style more directly pictorial than the compositions of Flaxman, is seen in a circular silver Plaque, mounted in frame of wood, designed and executed by Cellini, the famed Italian metal worker of the middle ages.

Close by will be found a silver Tazza, the stem fine repoussé and chased work, of the school of Cellini, the upper plate French, and of later date.

JEWELLERY. Among the Jewellery in the same case elegant in design and rich in material may be mentioned

Head Ornament set with diamonds and opals.

Pearl and Diamond Bracelet.

Pin set with "cat's eye."

Bracelet, remarkable for its delicate and closely set Etruscan workmanship, recalling famed ancient examples known in the Vatican.

The upper portion of the case is occupied with plate, rich specimens of modern modelling and chasing.

Small case on wall near large room. The following objects, among others, will be found in this case :

- Antique Chalice and Cups, silver, and silver gilt, German of 14th, 15th, and 16th centuries.
- Puzzle Drinking Cup, silver gilt, in figure of a woman supporting a bowl, present century.
- Various articles in silver, Eastern filigree, made at Masulipatam, modern.
- Parcel gilt German Casket, surmounted by group of equestrian figures, representing a combat or tournament.
- Eastern group, camel, rider, and attendant, made out of monster pearls, enamelled, and set with gems, in manner of Dinglinger.
- Agate Cup with enamelled stem.
- Crystal Spoon and Fork.
- Pectoral Cross and Crucifix, Italian enamel of 15th century, with emblems of the Passion, worn by the last Abbot of Colchester, and afterwards in the possession of the Benedictine Convent at Brussels.
- Spanish enamelled Jewel, dug up at Waterford, supposed to have been obtained from the wreck of an English transport ship after the Peninsular war.
- Silver Armlets and Bangles of Eastern workmanship.
- Bracelet with miniature paintings by a Delhi native artist.

GLASS WARES. In the Middle Ages, and down to the 17th and the 18th century, Venice was the great emporium of glass manufactures, and the workshops of Murano supplied all Europe. Venetian glass is generally of extreme thinness, and both in form and colour admits of almost endless variety. Among other descriptions, the *Laticinio*, or filigree, is very famous; it is distinguished by its fine white or milk-like threads, interwoven amid the transparent glass.

Of Venetian manufacture there are a few examples in a case hung near the outer door; of these the varieties termed *Laticinio*, *Opalized*, *Frosted*, and *Schmelze-Avanturine* may be specified; in the last will be seen small patches or globules of gold characteristic of the manufacture.

PLATE. Small case on wall near outer door contains, among other objects, the following :

- Pair of large Silver Maces, presented by William Handcock, Esq. to the Dublin Corporation. Irish manufacture, date about 1700.
- Four parcel gilt Salt-cellers, delicately engraved, English, date about 1702.
- Silver gilt Censer and Sprinkler. Damascene work of 17th century; used in Mosques.
- Drinking Cup made from Mendip silver, manufactured in Bristol; the following rhyming inscription is round the rim: "from Mendep I was brought out of a leden mine, in Bristoll, I was wrought and now am silvar fine."
- Pair of parcel gilt Candlesticks, English work, date 1606. Early for candlesticks, lamps being then in ordinary use.

PLATE Continued.

Salt-cellar, beautiful design and very delicate workmanship, with gilt figures of Faith and Hope. German of 17th century, said to be worth £400.

Very early English Spoons, dug up on the estate of William Maskell, Esq., in Wiltshire.

Candle Cup and Cover, old English work, date 1655.

Parcel gilt Basin and Cover. Burmese manufacture.

At the bottom of the room, case to the right contains the silver gilt Plate of the Corporation of Bristol, consisting of

Two large Flagons, presented to the city by John Dodridge, Recorder, in the year 1658.

Grace or Loving Cup, the gift of William Birde, 1597; formerly used on state occasions.

Ewer and Salver, the gift of Alderman Robert Kitchen. The salver was taken in the Bristol Riots of October, 1831, and afterwards cut into 167 pieces, of which the surface still bears the marks.

Four State Swords and Maces; the earliest of the former dates from the time of Edward III.; the scabbard formerly enriched with pearls of great value.

In the same case is a large silver shield, with rim and centre gilded, manufactured by Messrs. Elkington, by the electro process; a rich composition of figures, designed by Vechte, now one of the first artists in Europe for such works.

The lower compartment contains a large silver gilt Shield, said to be after the design of Flaxman. Also a large silver Salver, the centre piece French; a particularly fine specimen of the 17th century. The six surrounding subjects are German.

At the bottom of the room, case most to the left contains among other objects,

Antique Spoons; English, German, and Dutch manufacture.

Silver gilt Tankard, engraved in best German manner, with subjects of the Nativity, the Crucifixion, and the Resurrection.

Spanish silver Tobacco box.

In the next case are the following Ecclesiastical Vestments:

English embroidered Chasubles of the 15th century.

Modern English embroidered Hood to a Cope, after the well known picture, 'The Marriage of the Virgin,' by Fra Angelico, in the Louvre.

The centre of the wall is devoted to Ecclesiastical Furniture, of which the following may be specified:

Altar Cloths, specimens of modern embroidery.

On the right, Holy water stoup, with subject of the Holy Family in bas relief; Spanish work, the latter part of 17th century.

On the left, a silver Plaque, with figure of a Bishop; a good example of German work; date, 1743.

Ancient Chalice; electrotype reproduction in oxidized silver, by Vechte; subjects round foot and cup taken from the Passion.

On mantle-piece will be found two bronze statuettes of Cromwell and Charles I., very fine examples, both for design and delicacy of execution; by M. Deniere, of Paris.

UPPER FLOOR, Large Room.

THIS Room is occupied by valuable contributions from the SOUTH KENSINGTON MUSEUM, consisting of Enamels, Carvings, Cabinets, Marquetry, Water Colour Drawings, Engravings, Etchings, Pottery, Majolica Ware, Bronzes, Metal Work, &c. &c.

The cases are also enriched by choicest examples of Ivory Carvings, Antique and Mediæval Bronzes, Limoges and other Enamels, Chinese and Japanese Bronzes, Jades, &c. &c., contributed by the following gentlemen:—

ADDINGTON, S. Esq.

BLACK, C. C. Esq.

GRANT, SIR HOPE, G.C.B.

MAGNIAC, H. Esq.

MORLAND, G. H. Esq.

TAYLOR, THE REV. MONTAGUE

WEBB, JOHN, Esq.

Many of the invaluable objects from the collections of these well known connoisseurs, are now exhibited to the public for the first time; and the Committee of the Bristol Exhibition desire here to offer to these gentlemen, best thanks for their generous assistance.

The Committee also wish to record their deep obligation to WILLIAM MASKELL, Esq., of Bude Castle, for his exertions in obtaining these collections for Exhibition.

The above private contributions have been placed under the guardianship of the South Kensington Authorities.

The Government contributions and the private loans united in this room, constitute the finest collection which has ever left South Kensington for the provinces; and the Committee cannot but

acknowledge the honour and the advantage which have been thus conferred on the City of Bristol.

The subjects in this large room may be taken in the following order :—

ORIGINAL SKETCHES.

Upon the left wall are hung a series of drawings by English artists, many first studies, and incomplete sketches,—valuable as showing the mode of working. Among others may be noted drawings or sketches by Webster, Mulready, David Cox, and Herbert.

PAINTINGS.

On the right wall are hung the very valuable Ivories, subsequently described. Also a series of early Italian paintings on panel, formerly facings to Cassones. Also specimens of wall decoration, among which may be mentioned the series from the celebrated Frescoes by Raphael, the story of Cupid and Psyche in the Farnesina Palace, Rome.

On either side are two Italian pictures, part of the Soulages collection, the one a Holy Family, ascribed to the early Venetian painter Vivarini; the other supposed to be a portrait of Petrarch's Laura, date 17th century.

TAPESTRIES.

At the top of the room are two Flemish Tapestries of the 16th century, the subjects both taken from the story of Diogenes.

ENGRAVINGS and ETCHINGS. The lower end of the room is occupied by a series of Woodcuts, Engravings, and Etchings, and small Cartoons for glass panels.

Among these may be mentioned the series of Woodcuts by Albert Durer, "The Life of the Virgin," and the so called "Small Passion."

An Etching—a Proof—from the hand of Gainsborough, should also be noted.

On the right are examples of the English School of Engraving.

FURNITURE.

THROUGHOUT the room are ranged examples of Ancient Furniture, chiefly from the Soulages Collection.

The Soulages Collection takes its name from M. Soulages, an advocate at Toulouse, who visited Italy at various times, and purchased works of ornamental art, at a time when their value was but little appreciated. Some few years since, it being known that M. Soulages had the intention of selling his almost unrivalled

collection, a few English connoisseurs who took a deep interest in the advance of the arts in this country, resolved to make the purchase, trusting that these treasures might ultimately become the possession of the nation. The Collection was exhibited at Manchester in 1857, and now forms an important element in the Art Museum at South Kensington.

The objects selected for the Bristol Exhibition, consist chiefly of—

CHAIRS. Venetian work of the sixteenth century, with boldly carved fan-like backs.

Four of the series, richly gilt, are at the top of the room.

FOLDING ARM CHAIRS. Italian work, also of the sixteenth century.

Of these specially mark the one of chestnut, inlaid with ivory and light coloured wood; the ornamentation has much beauty of design.

COFFERS, or CASSONES.

That on the right (9472) has five panels in front, filled in with cartouche and riband scroll work and masks. Date, about 1550. Such coffers were often used as chests for bridal linen. Some are termed 'Sarcophagus shaped,' and a legend tells that a maiden once secreting herself within, the cover when opened disclosed only a skeleton. See "Genevra" by Rogers.

At the top of the room, standing in the centre, is a *Dressoir de Salle-à-Manger* from St. Loo; date, 1580.

CABINETS. Of Cabinets will be found some fine examples. They will be further noticed under the head of Marquetry.

In the case in the centre of the room may be pointed out the front of a Mantel-piece, English work of the 18th century, carved by the father of Sir Humphrey Davy. The former residence of the chemist in Dowry-square, Hotwells, may give to this work some local interest.

At the top of the room is an interesting series of Columns;—the Five Orders of classic architecture (7315-6-7-8-9).

MOSAICS.

PUGIN has defined Mosaics to be "ornamental work formed by inlaying small pieces, usually cubes of glass, stone, &c. It was much used by the ancients in floors and on the walls of houses, and many specimens which have been discovered are exceedingly beautiful: some of these are of very fine execution, and by the introduction of different coloured materials are made to represent a variety of subjects with figures and animals; others are of

MOSAICS Continued.

coarser execution, and exhibit only architectural patterns, such as frets, guilloches, foliage, &c.: numerous examples have been found among the remains of Roman buildings in this country, but they are inferior to many discovered in other parts of Europe." "In the Middle ages," adds Mr. Pugin, "this kind of work continued to be used in Italy and some other parts of the Continent, and was applied to walls and vaults of churches."

Rome, Venice, and Ravenna, are the cities where Church Mosaics may be best studied. From the last city will be found, placed at the bottom of the room, a Colossal Head (1305) of a Saint, surrounded by a nimbus, cut from the wall of a church. The date would appear to be from the 8th to the 10th century, the style is Byzantine. The Cubes are both of natural stone and of composition. Each gilt Cube it will be observed has the gold leaf embedded, and the surface above glazed with a thin transparent plate, as of glass. This ingenious mode of structure is referred to by Mr. Ruskin in the "Stones of Venice" when describing the Mosaics of St. Mark's.

The art of Mosaic has been continued in Italy down to the present day. Modern Roman Mosaics are composed of small pieces of coloured glass, or vitrified paste. They are analogous to the Mediæval mosaics, but of much greater delicacy in execution. Pictures of the great Italian masters are now reproduced with accuracy and beauty at the manufactory in the Vatican. Another class of modern Mosaic is the Florentine, in which each separate piece is not of artificial composition, as in the Roman, but of natural stone; hence the term "*pietra dura*." The subjects mostly consist of fruit, birds, arabesque, or geometric designs. The finest specimen of the manufacture was made for the late Grand Duke of Tuscany, and may still be seen in Florence in the Gallery of the Uffizii. It is four feet in diameter, and engaged the labour of four men for three years.

MOSAICS in wood, or MARQUETRY & TARSIA. Mosaic wood work, or inlaying, was much practised in Italy during the fifteenth and subsequent centuries. Subjects were first attempted in black and white, but afterwards naturally coloured woods were employed, and when they failed, staining was resorted to. Thus box was tinted yellow by saffron, and various tones of brown were obtained by singeing, as in "poker pictures." The subjects most suited to the art of inlaying are perspective representations of buildings, or simple geometric patterns and arabesques. The method was cultivated specially in the Venetian territories, and is preserved to this day in Florence and other cities.

At the top of the room will be found several Cabinets, good examples of the preceding methods. The one on the furthest left, English work inlaid, is remarkable for the grace of its designs. Date about 1700.

Next adjoining is a Cabinet (9438) in Chestnut, inlaid with marquetry of various woods; a frieze of Amorini and Scroll work round the top with dolphins at either end. Italian Quarto-Cento work.

To the right is an example of early Spanish Marquetry (4250).

A Clock in the Corner affords an interesting specimen of English Marquetry; also of same epoch is a small Cabinet, walnut wood inlaid with holly (4519).

Against the side wall will be found a Cabinet (2786) of Carved Ebony and inlaid Ivory, delicate in workmanship. Date about 1630.

Next adjoining is a Mahogany "Console Table" (6813), about a century later than the preceding, and proportionally more ornate. It is a remarkably rich example of Italian Marquetry in various coloured woods and mother of pearl, composed into architectural designs, with the illusion of distance and perspective.

A large round table in the room below, is a modern example of the art as now practised in Florence and other cities.

"BOULE" WORK. Boule, a kind of Marquetry, takes its name from a celebrated cabinet maker, of the period of Louis XIV, by whom the most beautiful examples were executed. The process consists of the inlaying or incrustation of ornamental designs, generally tortoiseshell and brass combined. About 1700 was the culminating period of the art.

At the top of the room is a Jardiniere, a rich example of "old Boule," once belonging to the Empress Josephine.
Also small Coffer (5922) French red "Boule" work Tortoiseshell and Brass; foliated and floriated; scroll ornament.

CLASSIC, ROMANESQUE, & GOTHIC; CINQUE-CENTO, & RENAISSANCE.

As these terms are of frequent recurrence, it may be well to give to each a concise definition. CLASSIC is applied specially to Greek and Roman Architecture and Sculpture.

Of this period will be found in the Exhibition a few antique bronzes; also in all branches of decorative art classic ornament, as in the well known honeysuckle, is frequently introduced.

The ROMANESQUE is usually little more than the debased Roman, and became all but universal throughout the extent of the Roman Empire. A rounded arch, as distinguished from the horizontal classic, and the pointed gothic, is one of its characteristics.

There are few manifestations of this style in the Exhibition.

GOthic scarcely requires explanation. It is known by the pointed arch and window, the clustered column, the spire, and pinnacle. In Italy Gothic was a foreign element, introduced probably from Germany.

Many objects in the Exhibition, furniture, and especially metal work, down even to the decorations and piercings in locks and keys, show gothic details and principles in their construction.

CINQUE-CENTO, the Italian words for five hundred, is a mere abbreviation for fifteen hundred, and is used to designate the style which arose in Italy immediately subsequent to that date. Cinque-cento therefore corresponds to our sixteenth century.

The RENAISSANCE belongs to the same Italian style, and took in fact its origin in the Cinque-cento period. The term signifies revival, or new birth; it came as the overthrow of the Mediæval, or the art of the Middle Ages, and ushered in the styles of more modern times. It was the renaissance which constituted the glory of the Raphael and the Leo epoch, and, founded expressly upon the antique statues and the arabesques discovered in the baths of Titus, it has sometimes been deemed hostile to the spirit of true christian art, and has accordingly sustained rebuke from M. Rio and Mr. Ruskin.

Examples of the Cinque-cento and of the Renaissance abound throughout the Exhibition, distinguished mostly by the date, and always by the adaptation of classic style and decoration.

For definition of 'Byzantine' see Small Room No. 2.

CARVINGS IN IVORY.

(In five cases on wall, also in near corner of case in centre of room.)

This collection merits special notice. Ivory carvings hold an important place in the history of art, as affording a chronological series from the earliest centuries to later times, and filling gaps which works in no other material supply. The present examples extend from the second to the sixteenth centuries. Single pieces among them are worth £300, and more; and the entire collection, which is perhaps the finest in the world, has on competent authority been estimated at a value not less than £6000. Ivory carvings, in subject, composition, and execution, naturally assimilate to the style of other works, with which they are contemporaneous. For convenience the art may be divided into the following periods:—

- 1st. The LATE ROMAN, extending over the first six centuries of our era. This period is recognized by the classic manner, seen in decline.

Consular Diptychs or folding tablets presented by or to Roman Consuls, are chiefly to be valued. Mythologic or Votive Tablets are occasionally found. Mr. Webb's Collection contains many illustrations of this period; among them two very celebrated Consular Diptychs.

- 2nd. The BYZANTINE, extending from the 7th to the 12th century, resembling in many respects the Roman, but distinguished by greater elaboration of ornament, and less vigour of style. The subjects are generally religious, taken from the Old and the New Testaments, and the Legends of the Saints. In the cases will be found many examples of the period: and particular attention should be paid to several fine specimens of the Carolingian School; among them a superb "Adoration of the Three Kings," which has, with great reason, been attributed to an Anglo-Saxon Artist.
- 3rd. The MEDÆVAL, reaching from the 12th to the close of the 15th century. This comprises the Italian revival in the Arts, and is contemporaneous with some of the most famous artists. The subjects are still in great degree religious, but the romances, the poems, and the chivalry of the times are also illustrated. To this division belong the beautiful Polyptych, several Diptychs, and many of the circular pieces in the collection, which pieces served as backs to mirrors, or tops to toilet cases; also the Statuettes and the Croziers; these last are of the greatest beauty and rarity.
- 4th. The RENAISSANCE, from the middle of the 15th to the 17th century, distinguished by the return to nature and classic models, and ultimately by the corruption of the Art. Those works most nearly approaching to the modern style will be recognized as belonging to this last division.

In the near corner of case in the middle of the room is a Sleeping Infant, a remarkably fine work, by the celebrated Fiammingo, said to be worth at least five hundred pounds.

Also belonging to the 17th century are two boldly carved Tankards; likewise two Statuettes copied from the Antique. At the other side of the same case is an Olifant or Tenure Horn of the 12th century, richly decorated somewhat in the Byzantine style. In the adjoining room will be found another carved Horn, supposed to be a badge of Cornage Tenure.

For further illustration of the subject, see casts contributed by the ARUNDEL SOCIETY, also carvings in ivory, in Small Room No 2.

ENAMELS.

ENAMELS may be defined as Paintings upon metal, on a glazed, fused ground, the colours burned in with heat. The process was known to the ancients: in the Middle Ages the art became popular, and attained through successive developments an ultimate perfection. It was at an early period practised in Persia, India, China, became specially famous at Limoges, and has descended to our own times. Enamels are generally classed in three divisions, corresponding to three distinct processes of exe-

ENAMELS Continued.

cution. 1st, "*Cloisonné*," which consists of a plate of gold as a first groundwork, upon which are raised in relief lines or wires of the same material, constituting an ornamental pattern or subject, the interstices being then filled with enamel. 2nd, "*Champlevé*;" in this second division the metal or ground work is cut away till the subject or pattern stands in relief, and then the enamel is made to occupy the intermediate spaces. Of this class there are several specimens in this Exhibition. 3rd, "*Painted Enamels*;" in this process the entire metal plate is overlaid with a uniform enamel surface, upon which the subject is painted in metallic oxide colours, and then passed through the fire. A highly finished enamel may require fifteen or twenty firings. This third mode is the present modern practice,—examples will be found in the Exhibition.

Of Eastern enamels, Sir Hope Grant's case affords several important illustrations. They belong to the division termed *Cloisonné*, and lines of thin metal work will be seen intersecting the enamel and forming boundaries between the colours and the subjects. A richly coloured china jar in the same case, with much body of colour, may serve to shew the analogy and the difference between the arts of enamel and porcelain.

A Russian Bowl in the large centre case, with enrichments of flowers in relief, bounded by corded lines of gold, is a remarkable example of the art, showing too the diversity of treatment which the method admits. At the lower end of the same case is placed a Pilgrim's Bottle (2057) of Chinese *cloisonné* enamel, and close beside a modern French manufacture (4756) in *grisaille*, which serves as a marked contrast between distant countries, periods, and styles.

Immediately above, on top of case, is a small Elephant,—a fine and interesting example of Chinese *cloisonné* enamel. Also close by a Jar, beautiful in design and ornamentation.

Of *Champlevé* Enamel one of the most remarkable specimens will also be found at lower end of case,—a small portable altar, (4524) the crucifixion, with attendant saints. The early date of this work should be observed—about 1200—also the rude and almost grotesque style of its design, apparently 'German,'—to use a term which, when applied to this period is necessarily of uncertain significance—but at all events showing little of Roman, Byzantine, or Italian influence.

An Enamelled Pax, to the right, is remarkable for the brilliancy of its vitreous colours, with glazed surface as of porcelain or glass. It is another example of *champlevé*.

For other Specimens see Small Room No 2.

The town of Limoges, in France, was long famed for works in enamel; it has indeed given its name to several varieties of the process. It was already celebrated in ecclesiastical art as early as the seventh century, under St. Eloi, a French St. Dunstan. This was the period of artist monasteries, followed by the epoch of Charlemagne, and extended empire soon gathered riches

and brought artists from Rome, Byzantium, and probably even from the further East. The present Exhibition carries the history of Limoges down to the 16th century.

At the upper end of the large case is a Chasse or Reliquary, evidently of early date, the figures in round relief, archaic in style. The ground is of foliated Limoges enamel, in the *champlevé* manner.

The Triptych in front of the preceding carries the Limoges manufacture down to the 16th century. It is remarkable for its colour, elaborate detail, and the precision of its drawing and execution. It will be observed that this is in the third and latest manner. There are no lines of gold coming to the surface; the enamel composition is laid upon the underlying metal in one unbroken sheet, on which a picture is then painted, the colours rendered vitreous by fire.

At the top of the case is a large Chasse containing fourteen Plaques, subjects from the *Æneid*, painted in the same style as the preceding.

The Exhibition also contains many specimens of Limoges *Grisaille* Enamel, so called from its grey monochrome. Two large Plaques in this style, of St. Mark and St. Luke, placed beneath the chasse just described, may be mentioned for their approach to actual pictures.

At the lower end of the case is a modern French Enamel, (4756) already mentioned, which may serve to show the decline of the art. The colours are opaque and dead, and the execution wants decision.

For further Examples see Small Room No 2.

ORNAMENTAL METAL WORK.

It is essential that works in metal, in common with works in other materials, should combine utility with beauty; and hence the following principles must be observed. *First*, that the object be suited to its uses; and therefore, that ornamentation do not militate against utility. *Secondly*, that the design be in conformity with the structure and capability of the material, whether iron, bronze, silver, or gold. And *Thirdly*, that artistic treatment grow out of material use; that lines of beauty, that tracery of foliage and enrichment of flower, be developed as it were naturally out from the structure. It will be found that the examples in the Exhibition are admirable, in proportion as they conform to these simple principles.

In the examination of metal work it is furthermore important to distinguish the material, whether for example, iron or bronze; the period, whether early or late; the country, whether Italian or German &c., and the style, whether Classic, Renaissance, or Gothic.

METAL WORK Continued.

DOOR FURNITURE. The Exhibition contains many curious examples of locks, keys, hinges, handles, and knockers, mostly of iron; all which articles, both in Italy, Germany, France, and England, were frequently so highly decorated as to become real works of art. Travellers will recollect the handsome knockers in Venice, a few of which still remain on the doors of palaces; the elaborate hinges to the portals of Notre Dame in Paris, and the iron work of Nuremburg, and other German cities. The remembrance of these works may add an interest to similar objects in the present Exhibition. In the centre case will be found the following examples:

Lock and Hasp (4855) with square corner ornaments; wrought iron, 16th or 17th century.

Two Door handles, (3599 & 3600) richly ornamented with gothic foliated tracery; Nuremburg work of the 15th century.

Chamberlain's Key (2309) in ormolu; bow ornamented with the Imperial eagle and crown.

Also various locks and keys, showing by their decorative Gothic and Flamboyant piercings, the correspondence maintained between Iron work and the architectural style of the period. Under this class particular mention must be made of a highly elaborated Lock and Key, placed at the upper end of the case; French work of the 15th century.

In the adjoining Small Room No. 2 will be found a small case hung against the wall, and several cards within the long case, to which series of keys are attached. Some were dug from the Tiber, and others attain the ornate style of the Cinque-cento.

FIRE DOGS, "COUVRE FEU," &c.

At the top of the room will be found a 'Fire-dog' (335). Italian work of the 16th century, from the Soulage collection.

Against the wall near the preceding is a 'Couvre-feu,' called also a 'Curfew bell.' In the reign of William the Conqueror, when the bell sounded, the people were required to cover, or extinguish their fires; hence the term. This example is embossed with foliated ornaments also with two figures of St. George and the Dragon. Date, 16th century.

In the centre case will be found Candlesticks of various dates.

KNIVES & FORKS, SPOONS, SCISSORS, SNUFFERS, PURSE FRAMES, &c.

At lower corner of centre case will be found Large Spoon (4865), Small Spoon, Knife, and Fork, all silver gilt; English, of 17th century.

Also Spoon (2267), parcel gilt, spiral twisted handle, date, 1611. Bought at the sale of the Bernal collection for £4 10s. Some of these small articles have singly cost South Kensington £10 a-piece.

WROUGHT IRON.

At the bottom of the room is a Pediment of a Gate (5979); open scroll work, with interlaced strap work, surmounted by a coronet. German, about 1700. Very graceful in design and sharp in execution.

MODERN BRONZE and STEEL WORK.

At top of the centre case is a tall Vase (2654), after the Byzantine, manufactured by Rudolphi, and below, to the right, two Small Caskets, one manufactured by Rudolphi (156), the other designed by Jeannest; all three admirable for style and execution.

CHINESE BRONZE.

One of the gems of the Exhibition, in its kind not surpassed by any example in the world, is a small Bronze Lotus Leaf, bound gracefully by a cord into the form of a cup. Observe the execution, also the undulation of curves and lines, and the skilful treatment by which a simple object in nature is transformed into an exquisite work of art. Its value is estimated at several hundred pounds.

ANTIQUÉ GREEK and ROMAN BRONZES.

In the centre case will be found some small antique bronzes, among which are Minerva Pacifica, Etruscan Unguentarium, and Lamp from Herculaneum.

ITALIAN BRONZES. The Italian Renaissance of the sixteenth century, a period when the study of classic authors was revived, and the ancient statues were rediscovered, furnishes the Exhibition with many examples of bronzes, copies of Greek and Roman master-works.

Of these mention may be made of Antinous, Bacchus, and Mercury.

In the same centre case will be found several bronze Candlesticks, and other like objects of the Italian Cinque-cento, elaborately wrought and richly chased. The Cinque-cento has been termed the bronze age of Italy.

On the top of the case are two Vases of the 17th century, remarkable for beauty of form and for the grotesque dog handles.

MEDALLION PORTRAITS. The Mediæval Medallion Portraits, like Classic Coins, are often especially valuable as authentic likenesses of illustrious men. They were executed in the fifteenth and subsequent centuries, frequently by skilled artists; and are thus not less interesting as works of art, than important as records of history. The Exhibition contains a few examples.

At the bottom of the room is a life size Portrait, (6920) alto relievo, of the Emperor Rudolf II. in richly ornamented cuirass, the work of Adrian Fries of Utrecht, date 1609.

In the centre case at the lower end, is a medallion portrait of Erasmus the reformer, attributed to Quentin Matsys the celebrated artist blacksmith.

On either side are bronze medals of Cosmo de Medici, (1504) bust in armour, and of Pope Adrian VI. (4584). And on the left is a bronze medallion plaque, by Albert Durer, a female head, the portrait of his wife Agnes Frey; in the field are the date 1508 and Albert Durer's monogram.

DAMASCENE, NIELLO WORK, &c.

THE term Damascene is derived from the city of Damascus, renowned for its ornamentation of steel. Hence too, the term Damascus blades. These many coloured, watered swords of Damascus, were produced by crystallization, through heat and cold, upon the surface of steel highly charged with carbon. A second kind of damascene work consists of the inlaying of one metal into another; lines of silver or gold, for example, upon steel or iron. This art was practised with great skill by the Saracens, and adopted by the Cinque-cento artists of Italy. Niello work is sometimes ranked as one of the processes of damascene. It consists of engraving a design upon the surface of metals, and then filling the incisions with a black composition. The practice ascribed to Finiguerra, a Florentine Goldsmith, of taking impressions upon paper from his engraved niello plates, is said to have been the origin of engraving. The niello art was greatly cultivated in Italy during the 15th and 16th centuries. Several examples of damascene and niello work will be found in the centre case.

Upon top of centre case is a large Saracenic bowl with an inscription round the circumference, in Eastern characters, inlaid after the manner of Damascene.

In the same case below are a Tazza and Vase graceful in form, and both inlaid with elegant designs, silver upon steel.

For steel damascened with gold, see a small but exquisite example of Spanish work (2655), in front of case.

Of engraved metal work there are in the immediate neighbourhood of the preceding several choice specimens :

A circular Bowl, ancient Saracenic engraved bronze, (308) a well covered surface in small pattern, eastern style, with Saracenic characters interspersed.

In the centre of the case is a Bucket, (3650) engraved with intricate arabesque pattern in the Venetian style of the 16th century. This is one of the buckets used, as even to this day, for drawing water from the Venetian Wells. Travellers will recollect the richly carved bronze well in the Cortile of the Ducal Palace, and the busy throng of girls, with quaint hats set on the side of their heads, carrying away the water.

In the same case are a Candlestick (344) and a Ewer (364) from the Soulage collection, both Venetian work of the 16th century; showing by the style of tracery how closely Venetian art was founded upon Saracenic.

Against the Wall, at the top of the room, is a circular dish in its surface pattern, a fine example of Venetian design and execution, of the sixteenth century.

At the top end of centre case is a small circular Medallion prettily set, remarkable for the delicacy, precision and detail of its engraved picture subject. It is Flemish work of the sixteenth century and has all the marked characteristics of the German paintings of the same period.

Under this head may be mentioned an Elizabethan clock, top of case, rich and elaborate in decoration.

At the lower end of the case is an exquisite Perfume Burner, (171) iron inlaid with silver damascene work, modern manufacture, by Rancon of Paris. From the great Exhibition of 1851.

ECCLESIASTICAL ART.

UPON the Churches of the Middle Ages, monarchs and patrons bestowed their riches, and artists put forth their skill. Church architecture throughout Europe, whether Romanesque, Gothic, or Renaissance, is a witness to the wealth and the devotion of princes and of people. The grandest monuments the world knows, and the most beauteous pictures ever painted by Italian artists, were devoted to the service of the altar; and all possible enrichment of silver and gold, wrought into exquisite forms, was added to give to church functions utmost splendour. Many of these works in the precious metals, offered too tempting a spoil for plunder, to come down intact to our times. But some still remain; and the present Exhibition contains interesting examples by which the ecclesiastical art of the Middle Ages may be illustrated.

Hung above the ivories is a remarkable work from Cologne, of the 12th century, the same date as the pictures by Meister Wilhelm of Cologne now in the gallery at Munich. The figures, especially in the treatment and elaboration of draperies, indicate Byzantine influence. The work is altogether so important that the compiler of this catalogue much regrets that no materials are in his hands for its elucidation. The framework is elaborately chased, enriched with enamels, and set with jewels, and small compartments will be noted, covered with horn, the receptacles for sacred relics.

The upper end of the central case contains two pastoral Staves, one enriched with Limoges champleve enamel, the other of the 12th or 13th century, archaic in style, set with large crystal and other stones.

At the same end of the case are a Chalice, Italian work, with enamel; two Cruets, also used in the service of the altar. Likewise, at the side of the same case, two gothic Chalices of the 15th century, fine in design.

Mounted at the top of the case will be found two magnificent Chalices of the 16th century, one from the famed Soltikoff collection. In connection with these antique works should be examined a remarkably rich Chalice at the lower end of the same case, designed by Pugin in the manner of the 14th century.

Also at the top of the case is a superb gothic Monstrance of the first half of the 15th century, showing in its decided gothic design and detail the interesting relation found ever to prevail between architecture and works in metal of corresponding epochs.

Among minor objects should be noticed a small Crucifix mounted on a tabernacle enshrining the Madonna and Child, bearing the early date of 1350, at the upper end of case.

ECCLESIASTICAL ART Continued.

Also Madonna and Child, silver gilt of the 15th century, from the Soltikoff collection, at the left corner.

The Triptychs, and two Reliquaries with pointed tops, and some other objects have already been mentioned under the head of enamels.

Lying among the Damascene work should be noticed a Processional Crucifixion in bronze, with emblems of the four evangelists at the four corners.

At the lower end of the case is a remarkable portable Altar, already noticed as an Enamel.

To the right is a Morse, or brooch for ecclesiastical vestments;—the crucifixion with the Madonna, and St. John standing at the foot of the Cross. The surrounding design is very beautiful in its lines.

Near to the preceding is a silver-gilt work of the same form, also of the 15th century, which should be examined for its subjects. In the midst of a rich architectural composition is a group of small figures, the Adoration of the Kings, with attendants in the background. At the four corners are the usual emblems of the four evangelists,—the angel for St. Matthew; the winged lion for St. Mark; the eagle for St. John; and the winged bull for St. Luke.

In the same case lie several Plaques of bronze and silver with bas reliefs, mostly comparatively late in date; subjects, the Nativity, the Resurrection, with other compositions usual in Biblical series.

ARMOUR,

DECORATIVE ARMS, AND ACCOUTREMENTS.

THE art of war has in all times and countries sought to ally itself to the decorative arts of peace. The Egyptians, the Assyrians, the Greeks, and the Romans, gave to their weapons of offence and defence—spears, shields, and helmets—grace of form, and beauty of execution. Eastern nations have likewise long been famous for the elaborate adornings of their warlike accoutrements. In the Exhibition many examples will be found, of various weapons. The decorations employed are mostly methods already described under other headings: steel armour engraved or inlaid with lines and patterns of gold, as in niello and damascene; the stocks of guns elaborately wrought with ivory; sword sheaths engraved and embossed; belts and other appendages, rich in colour and in fabric. The whole collection, somewhat dispersed, merits examination.

At the upper end of the central case will be found a Gun, the stock inlaid with ivory, elaborately carved with subjects from the chase and the story of Diana and her Nymphs bathing, Acteon already in the first stage of transition into a stag.

Close by is another Gun, the stock inlaid with ivory in the manner of Marquetry. 17th century.

Also a Pistol of the 16th century, a good example of engraving and inlaying.

In the upright case at the bottom of the room are two Cuirasses, the one said to have belonged to Prince Maurice of Saxony, magnificent repousse work executed by P. de Negrolo; the other a fine example of Italian work, steel damascened with gold.

Near the entrance to the small room No. 1, will be found among other arms a Partizan of the time of James I., a Halberd of the reign of George I., an Indian Spear, and a fine inlaid Sikh Gun.

On the right hand of the table a Cutlass belonging to Lord Nelson when midshipman, will be seen with interest.

On the opposite side are ranged a collection of Swords of various periods, among which are a waved blade of the time of Charles II, and the sword of Oliver Cromwell.

Near the entrance to the small room No 2, will be found among various specimens of arms, several Spears and Swords, especially a Malay Kris inlaid with gold, a Gun richly inlaid with silver, &c.

Here is hung a Crow's nest from Calcutta, made out of the wires used in tying down the corks of soda water bottles.

CHINESE AND JAPANESE WORKS.

IN the case near the door leading to Small Room No. 1, is ranged an unrivalled collection from China and Japan, obtained in great measure during the late war, at the taking of the Summer Palace, Peking. Among the numerous objects, here exhibited for the first time out of London, may be noted the following:

Various articles wrought in jade, remarkable for their number, size, diversity of form, and variety in colour. Jade is a stone of such extreme hardness that the cutting is a matter of great time and difficulty.

Particular mention may be made of a large Bowl of white jade in the form of a lotus flower.

Also of a Bowl to the right, in light green jade, encircled with branches, leaves, and flowers of the lotus.

In the centre of the case is a large rock crystal, wrought into an Ink-stand and Cover; skilful and graceful in the floral and foliated lines of its composition.

To the left is a piece of amber in the form of a Bowl, carved with the recumbent figure of a Chinaman.

Towards the centre of the case, in front, are two pieces of lapis lazuli, the surface cut into landscapes and figures, and engraved with a poem in Chinese characters.

The case contains several valuable examples of Chinese cloisonné enamel, already mentioned under the head 'Enamels.'

Of Chinese Porcelain the following specimens may be pointed out:

In the centre a Vase remarkable for the beauty of its form, also for the colour and the delicately incised foliated design covering its surface.

To the right is a cylindrical Vase of white crackle ware.

CHINESE & JAPANESE WORKS, Continued.

The case also contains a series of monochrome Vases; ruby, marone, deep blue, and light blue, the last painted in darker shade of the same colour, with forms said to represent a tree.

Of Carvings in Wood the following may be noticed:

Two small models of Chinese junks.

On the left a group, representing a Chinese Deity and Child seated on a mule, a small figure running by the side on foot.

In the large case at the bottom of the room is placed a grotesque figure, a characteristic specimen of root carving.

Among a magnificent group of Bronzes and objects in Metal Work are the following, ranged at the right hand of the case:

Two Tea-pots in front, one in the form of a globe, with grotesque figure as a handle.

Bronze bull, with Chinaman riding.

Several examples of Griffins, one supporting by claws, head, and elongated body, a circular Bowl.

Pastile Burner in the shape of a crane standing on the leaf of a water lily; a work of great beauty in design and execution.

And lastly, a Bird with outstretched wings and legs, in act of flying. The detailed execution on the legs, and indeed throughout the entire body of the bird, is marvellous. It is a fine example of black metal, inlaid with silver, the Damascene of the East.

POTTERY.

Near door leading to Small Room No. 2, is a case of Italian, French, and Flemish Pottery.

POTTERY may be divided into *Classic, Mediæval, and Modern*; and for technical qualities of manufacture, into *Earthenware, Stoneware, and Porcelain*. Earthenware is known by its comparative coarseness and opacity; Stoneware for its hardness; and Porcelain by its fineness of texture, and transparency. It has been usual further to distinguish pottery by the quality of its surface; whether, for example, it be unglazed, glazed, or enamel-glazed. As examples of the Fine Arts, such works are prized according to the beauty of form, colour, and pictorial design. It will be seen that Ceramic manufactures rise to importance as representing the civilization of great and distant nations through long periods of time,—Assyrian, Egyptian, Grecian, Roman, or more directly Northern.

This case in the large room may be specially examined for its fine examples of Italian or *Majolica* Ware. The term *Majolica* was taken from the island of Majorca, whence specimens of Saracenic pottery were brought to Italy, and became the models for the earliest Italian manufacture. At the upper end of the room placed against the wall is a large plate of Hispano-Moresque lustre-ware of much importance, both in itself and for its historic relations.

During the fifteenth and sixteenth centuries, manufactories of pottery were established in many of the principal Italian cities. Urbino Ware, from the city of Urbino, was among the most important; also frequently called "Raffaelle Ware," from the tradition that Raffaello himself executed the designs. This oft repeated story is now proved to be erroneous, but many of the subjects were at least taken by pupils, from Raffaello's compositions. Of this Urbino Ware, known generally by the picture character of its designs, there are several examples.

Among the more famous of the Italian manufactures, was the "Gubbio Ware," recognized by the metallic lustre of its glaze, and the iridescent ruby of its colour. Of this there are likewise a few illustrations.

To the same Italian School belong the della Robbia works, a term derived from the name of the illustrious artist, Luca della Robbia, by whom they were designed and executed. These works consist of figures and ornamental borders in white relief, standing on a blue back-ground. The only example of the art, small but exceedingly choice, will be found hung at the top of the room, in the centre of the wall.

The case at the entrance also contains examples of the French school.

A "Pilgrim's Bottle," with handles for attaching the strap, manufactured at Nevers, is very fine of its kind. Two Photographs, hung above, should be noticed, representing a Ewer, one of the best examples of Henry the Second's Fayence ware. Of the famed Palissy ware, dishes with reptiles and foliage moulded in relief from nature, there are also specimens. The large dish is a modern reproduction. A coloured Photograph from a Palissy plate of Diana and the Stag, should likewise be examined.

Flemish Stone Ware will be easily distinguished by its quaintness, and the comparative rudeness of material.

In the case will also be found modern imitations from Greek vases and other works and periods, executed chiefly by Minton, and placed here to complete the series.

For continuation of Pottery and Porcelain, see Small Room No. 1.

UPPER FLOOR, Small Room No. 2.

THIS room contains Rare Books, Egyptian Antiquities, Chinese and Japanese Curiosities, Miniatures, Bronzes, Carvings in Wood and Ivory. At the top of the room are two handsome pedestals, richly ornamented with Ormolu, set with Plaques of Sèvres China.

On the upper table towards the top of the room, are castings executed by the Coalbrookdale Company.

On the same table observe a Roman Bronze after "the Flying Mercury" of John of Bologna in the gallery of the Uffizi, Florence. John of Bologna is known as one of the greatest sculptors in the Italian renaissance, showing in his works in accordance with his epoch, a study of nature through the antique. Westmacott writes as follows, "His famous bronze statue of Mercury is conceived in the true spirit of poetry, and is deservedly admired as one of the finest productions of modern art. The form is light and the action graceful."

On the table at the lower end of room are Bronzes executed by Messrs. Elkington, among which notice

A reproduction from the Dancing Fawn, one of the most famed of the antique bronzes in the Museo Borbonico, Naples. Admire the character, the spirit, and the motion, which animate the entire figure. This copy is the size of the original.

Upon the mantelpiece should be noticed

Two bronze Candelabra, under glass shades, from Pompeii or Herculaneum, in the best classic style.

Also in the centre a Casket of fine modern work, to which a Prize was awarded at the Paris Exhibition.

On the left of the mantelpiece is a large Photograph from a group in Raphael's Cartoons, presented by the Rev. James Heyworth of Henbury, to the Bristol School of Art.

Hung beneath is the Adoration of the Kings, a subject executed in various coloured woods, inlaid after the manner of Tarsia.

On the right of the mantelpiece are three Byzantine Pictures. As the word "Byzantine" will be found of frequent occurrence in this Exhibition, it may be well to give to the term a short definition. "Byzantine Art" took its origin in the city of Byzantium, or Constantinople, the seat of the Eastern empire. The severance between the East and the West led to a corresponding division in the domain of art—Rome, the capital of the West, gave her name to works executed in the West; and in turn Byzantium, the throne of the Eastern emperors, became the school of Byzantine painters and workers in mosaic and the precious metals. From this great nursery many a Greek artist migrated to Italy and the other countries of Europe. The Eastern metropolis abounded in *ateliers*, whence the pro-

vinces and even more distant nations were supplied with innumerable works of every description—the statue or the painting, the mosaic, the jewel, or the highly wrought capital for the column.

Thus it will be readily understood how in Ravenna by conquest, and at Venice through commerce; how in France and Germany through growing intercourse with the East, Byzantine art and artists extended their influence and established their sway. When, therefore, in the present Exhibition, the word “Byzantine” is found attached to any object, this slight historic sketch will supply the explanation.

As a leading example of Byzantine Art take the Mosaic from a church in Ravenna (1305), at the bottom of the large room.

The pictures in the small room are the following :

The Madonna and Child.

The Resurrection.

Christ receiving the soul of the Virgin.

On the wall beneath is a curious Wood Carving, the Madonna and Child, with the three kings as attendant figures: the meeting of St. Joachim and St. Anna, one of the three kings asleep, and a shepherd gazing at the star in the East. Probably Flemish work.

EARLY BIBLES, RARE BOOKS, PRINTING, AND BINDING.

THE case at the top of the room contains the following :—

In the centre is the Vulgate, or the Latin translation made by St. Jerome, illuminated. The Vulgate was the first book ever printed. This edition was published at Nuremberg, 1479.

Luther's German Version, illuminated, placed next the preceding. Luther spent seven years in making his translation, which was completed in 1534. The edition here exhibited was printed and published 1561.

There have been six complete versions of the English Bible. 1st, Coverdale's; 2nd, Matthew's so called, but really by Tynedale and Rogers; 3rd, Archbishop Cranmer's; 4th, the Geneva; 5th, the Bishops'; and 6th, King James's, or the authorized version now in use. Examples of the first edition of each of these, except Cranmer's, are here exhibited.

Tyndale is often deemed the first of English translators, but his work was never completed. His version of the New Testament was made in 1525. The only copy now existing is in the Baptist College, Bristol. We are told that during the earlier years of the reign of Henry VIII, this volume was sufficient to condemn its possessor to the flames.

EARLY BIBLES, &c., Continued.

In the case will be found specimen leaves of 'an Exact Copy' of the whole of Tyndale's Testament, made and published under the direction of Francis Fry, Esq., of this city, illuminated, and in all points a fac-simile of the original.

Tyndale's Pentateuch is also exhibited: it is interesting as the first portion of the Old Testament printed in English. Tyndale suffered martyrdom in 1536, and thus his translation of the remaining books was never completed.

Hence Coverdale's Bible, published 1535, was in fact the first version of the Holy Scriptures ever printed entire in the English language. Coverdale was educated at Cambridge, in the House of the Augustine Friars; was admitted into the order, and ordained priest, in 1514. On the promulgation of the reformed opinions, he was found among the first to abandon allegiance to the church of Rome. In 1535 he published his translation of the Bible, with a dedication to Henry VIII. then fully committed to the Reformation. In 1551 Coverdale was appointed to the see of Exeter; on the accession of Mary he was thrown into prison, and released only on condition of leaving his native country. He died in 1580, at the age of 81. The third centenary of the publication of his Bible, was held 4th October, 1835.

Three leaves from an unbound copy of this translation will be found towards the left of the case.

On the death of Tyndale, his work, still unfinished, was resumed and completed by his intimate friend John Rogers, himself destined to be the first martyr under Queen Mary. This translation was finally accomplished in 1537, and dedicated, under the assumed name of Thomas Matthews, like its immediate predecessor, to Henry VIII. It was the second version into English.

A specimen, open at the title page to the Prophets, is placed in the case.

The third English version was a revised edition of Matthew's and Tyndale's, with a preface by Archbishop Cranmer; and hence it has been called "Cranmer's Bible." It was the first issue printed under state authority, and by a proclamation made in 1540, a copy was required to be placed in every parish church. Seven distinct editions of this Bible were published, the earliest extended issue of the Holy Scriptures.

The copy here exhibited is that of "Maye, 1541." It is open at the handsome title page designed by Holbein.

The fourth translation of the English Bible was made and published by certain exiles taking refuge in Geneva from the persecutions of Queen Mary. The first edition appeared in 1560, in quarto, illustrated by five maps; it was the earliest English

Bible printed in Roman letter, and divided into verses. This version was in common use for sixty years, and during that time went through nearly one hundred editions. It has been called the "Breeches Bible," because the Hebrew word (*Gen. iii. 7.*) which in our present version is rendered "aprons," was there translated "breeches."

A copy of the first edition is open at the title page, and an extra leaf and map are added in further elucidation.

The Bishops' Bible was so called because superintended by Archbishop Parker, assisted by eight English bishops. This was the fifth version.

The first edition, here exhibited, was published in 1568.

The sixth and last translation of the Holy Scriptures, is the present authorized version published in 1611. It was founded on the preceding English renderings. The translators, forty-seven in number, were enjoined to follow "the ordinary bible read in the church, commonly called the Bishop's bible," and not to make alterations unless the meaning of the original could be more accurately conveyed. They entered upon their task in 1607, and for three years were closely engaged in the work. "The translators in King James's time," says Selden, "took an excellent way—that part of the bible was given to him who was most excellent in such tongue, and then they met together and one read the translation, the rest holding in their hands some bible, either of the learned tongues, or French, Spanish or Italian. If they found any fault they spoke, and if not they read on."

The first edition of this Bible is here exhibited, bearing date 1611.

The copy of the second edition, of 1613, also placed in the case, has still the chain upon the cover by which it was fastened to the Church reading desk.

A Fac-simile of the "*Biblia Pauperum*," or "The Poor Man's Bible," a block book, published about 1420, will also be examined with interest.

"Wood Block Printing," is of great importance in the history of the art of printing, because it immediately preceded the use of moveable types. Blocks of wood were cut, and the letters left in relief as in the present process of wood engraving.

The Form of Absolution, bearing the date of 1482, is an example of this method.

Two Wood-block Engravings of sacred subjects, coloured by hand, are specimens of an analagous process. These impressions were taken off by the 'rubber,' before the invention of the printing press.

Of early Printed Books, the following will be found :—

The Decretals of Gregory, printed in 1473, by Peter Schoeffer, the first type founder, and the partner of Fust; with rubricated capitals, executed by hand.

The 'Nuremburg Chronicle,' illustrated by wood-cuts.

Brandt's 'Ship of Fools,' a satire; with wood-cut of a Book-worm.
'Myrrour of the World,' printed by Caxton, the first English printer.

The late Duke of Devonshire gave £351 for a copy of this work.

'Queen Elizabeth's Book of Christian Prayers,' with wood-cut borders of the Dance of Death, after Albert Durer.

Also Albert Durer's 'Passion of Christ.'

Fac-simile of Prayer Book, executed for Maximilian by Albert Durer.

A Richly Illuminated Missal, lastly specimens of embroidered binding, executed by the Nuns of Little Gidding.

In the long case against the wall opposite the door, will be found many important examples of

ECCLESIASTICAL ART.

THE political division of the vast Roman empire into the two thrones and capitals of Rome and Constantinople, found a parallel in the ecclesiastical schism which was soon to separate the churches of the West and East. The Latin and the Greek churches were dissevered; Rome was the throne of the popes, and Constantinople became the seat of the Greek patriarchs. The political disruption, we have seen, led to styles Roman and Byzantine; the religious schism involved the distinction between Latin and Greek art. In Church architecture, decoration, and ritual, there are the Latin Cross and the Greek Cross, the Latin form of benediction distinguished from the Greek, with other differences which were soon transferred to the arts of the respective churches. Latin art, moreover, was progressive, Greek art stationary. In Italy there was a *renaissance*: Michael Angelo, Raphael, and other great men of the middle ages, gave to the christian arts the stamp of genius. Greek art, centred in Greece, Russia, Constantinople, and the Levant, and subsisting even to the present day, is a dead stagnation. On this point Curzon's 'Monasteries of the Levant' may be read with interest.

It will be easily understood that the Crosses, the portable Altars, the Reliquaries, the Chalices, Cruets, Pyxes, Paxes, Morses, &c., of which there are many specimens in the Exhibition, belong almost exclusively to the Latin Church.

One signal exception however, will be found towards the centre of the long case, in this room, an elaborately carved Crucifix from Mount Athos. It merits close examination.

Of works pertaining to the Latin church are the following—

Several Pyxes to contain the consecrated wafer, mentioned under the head "enamels."

Stoup for holy water: figures in enamel.

A Pax used in church services at the "Kiss of Peace," the Crucifixion with figures of the Virgin and St. John at the foot of the cross, engraved on the surface, encircled by border set with flowers and foliage in enamel. Also another Pax, Italian of the 14th century, the head of our Lord, in bas relief, with the letters I.N.R.I.

Likewise a Morse, used for fastening the priest's cope, Byzantine enamel, remarkable for the beauty of its design, colour, and execution.

ENAMELS *See also Large Room.*

The small room contains several specimens of the three styles of Enamel, Cloisonné, Champlevé, and Painted, all in long case.

Of the first, cloisonné, are two Vases.

Of the second, champlevé, a rich and elaborate Pyx, said to have been taken from Malmesbury Abbey; early and northern, judging from the type of the figures. Also a Benetier for holy water, with oval back, showing the Byzantine influence. Also, close by, a Morse, already mentioned, likewise Byzantine, and remarkable for beauty of design. To the left is a Drinking Cup of Eastern manufacture, formerly in the possession of Tippoo Sahib.

Of the third division, the painted enamel, there are many examples. In the centre of the series is the History of St. Bruno, almost unexampled for beauty of colour and elaboration of detail. On the right is an enamel of Limoges, the 'Salvator Mundi,' in subject and in treatment not unlike the celebrated picture at Leigh Court. Towards front is a small richly coloured enamel of the Nativity. There are also examples of the grisaille, or the grey enamel. Also a Plate and Saucer, enamelled on copper, where the art of enamel in appearance approaches porcelain.

Of more modern works will be found a Box top, in oval case, delicately wrought; subject, the Origin of Art. Also a Portrait Miniature, hung upon the wall below this case, executed by Bone.

JEWELLERY. Towards the centre of the case will be distinguished, among other articles, the following:

A Persian Shot Belt and Powder Flask, richly set with turquoise.

To the right, Two Buttons, enamelled and set with crystals, formerly belonging to David Garrick.

Monster Pearls, set with gems and enamels in the form of dogs and peacock.

To the right are some Gold coins, and one of the only two platinum coins ever struck, presented by the Emperor Nicholas to Count Woronzow.

BRONZES.

Examples of Bells of about the middle of the 16th century.

Ranged along the top of the case are several bronze Statuettes.

KEYS.

In this case, and also hung against the wall adjoining, are many rare examples of Keys of early and later date, more particularly described under the head of metal work, see large room.

WOOD CARVING. *(also in long case).*

A small box-wood carving of the sixteenth century: St. Anna, the Virgin and the infant Saviour, remarkably fine for expression, modelling and execution.

A large Polyptych; the Crucifixion, with a figure of the Virgin at the foot, and a back-ground painted with Crucifixion of the two thieves. Flemish, of about 15th century.

To the right a Taking Down from the Cross, similar in treatment to the great picture by Rubens, in Antwerp.

IVORY CARVINGS.

- At the top of the case is placed a grand Crucifix, with the Virgin and St. John at the foot of cross; executed by Bernini: 17th century. Fine work of the period.
- In case are statuettes of the Twelve Apostles, late Italian, of the school of Bernini.
- Notice also a carved horn, supposed to have been a badge of cornage tenure, similar to the horn of Ulphus at York Minster. A corresponding horn in the large room is marked "Olifant or Tenure horn, Byzantine, 12th century."

CHINESE and JAPANESE WORKS.

- In the centre of the case is a Silver Tureen of Burmese workmanship. In front a Silver Chinese Incense Burner. At the back of the case, in the centre, are a Bronze and two Silver Chinese Josses.
- There will also be found many specimens of manufactured Jade, especially a Bowl, with leaves and stem for handle and decoration.
- To the further left is a fine example of Chinese Enamel, a Candlestick taken from the Summer Palace, Pekin.
- The case contains against the back several examples of Embroidered Breastplates, worn by the Chinese, and denoting the rank of the wearer; also, a number of miscellaneous objects of interest; such as Opium Pipes, Carved Ivory Ornaments, a number of small Josses, a Lady's Shoe, Feather Fan, and especially several richly embroidered Indian Fans, from the India House Collection; likewise a Card, to which is affixed Ornaments worn by ladies in China, such as Guards for the Nails, Earrings, Hairpins, and other Head Ornaments.
- At the back of the case are several Chinese examples of Landscape and Figure Painting on Rice Paper and Talc, executed by native artists; also to the right, a series of Figures, showing Chinese Costume, painted on Poplar Leaves, likewise a number of small modelled figures seated on red divans.
- There will also be found several specimens of Printing in the Chinese Character, among which special mention may be made of a copy of the New Testament.
- Above the case are placed Portraits of the Emperor and Empress of China, executed by a Chinese artist; on either side are two congratulatory addresses, inscribed in gold with the words "Long Life," in forty different characters. They were presented to Sir John Davis, Bart., by the cousin of the Emperor.
- To the left are three Figures of Buddha, with highly decorated backs, in the manner of glories. They represent the Buddhist triad.

Also along the cases is ranged a series of Chinese and Japanese Bronzes, of which the following may be mentioned:—

- To the left a tall Chinese Vase, followed by a large Lion Joss; a pair of Chinese Vases with rings of very early manufacture; then a large Incense Burner with elaborately worked cover; further on the right, a Japanese Urn, with figures inlaid in silver, top and spout dragon and bat, of grotesque forms; Burmese Bell of fine metal surmounted by sacred bull, from the East India Company's Collection; and lastly a Chinese Wine Cooler, bronze inlaid with silver.

In small case against the wall, below the Chinese curiosities, is a rich Lady's Dress from the Summer Palace.

Placed above are copies of the famed Lions, by Canova, from the tomb of Clement XIII. in St. Peter's. Also a fine modern Enamel Portrait, by Bone, already mentioned under the head of enamels. On the wall above is the admirable chromo-lithograph from Michael Angelo's ceiling in the Sistine, presented by J. Scandrett Harford Esq. to the Bristol School of Art.

In the case adjoining, at the right of the lower end of the room, is placed

A grand Shield, a copy by Messrs. Elkington in German silver of the original in the Berlin Museum, executed by Benvenuto Cellini. The subject is the Battle of Hercules and the Amazons. In the centre, the Queen of the Amazons is chained to a rock. Benvenuto Cellini was born in Florence 1500, and died 1570. He executed some few large statues, such as the Perseus; but is principally known by smaller works as chief among artificers in the precious metals. His cups, salvers, shields, and salt-cellars are unrivalled. He belonged to the period of Italian art immediately succeeding Raphael and Michael Angelo, and is proportionately more detailed and decorative.

In the same case will also be observed three large parcel gilt Salvers, manufactured by Messrs. Elkington, by the electro process, with designs taken from the Prodigal Son, and classic subjects.

EGYPTIAN ANTIQUITIES.

In Two Cases at the lower end of the Room.

Collected in Egypt in 1845, '46, and '47, by the Contributor, who has kindly furnished the details for the following digest.

In the centre case is prominently seen a bronze figure of a Hawk; one of the finest specimens discovered during the recent excavations of the Temple of Serapis, at Memphis. The hawk was the emblem of the whole train of solar deities; but especially sacred to Horus or Harsiesi. This specimen wears the crown called "PSHENT," to indicate that he was the supporter of the upper and lower worlds.

On the right is a bronze Cat, sacred to Pasht, or Bubastis, the lioness-headed deity, styled "mistress of the goddesses." "shooter of hearts," &c.

This goddess is represented as a bronze figure seated on a throne.

In the spring of 1846 a large tomb of the Sacred Cats was discovered in the great cemetery of consecrated animals at Saccara. Many fine statuettes in bronze, and figures in wood, and great numbers of mummies of cats and of kittens, were taken out. The bronze statuettes of Pasht were mostly hollow, and

EGYPTIAN ANTIQUITIES, continued.

contained portions of bodies of cats embalmed. These specimens contain such relics; and a mummy cat and a kitten may be observed in the collection.

Against the back of the case is suspended a wooden Coffin of one of the sacred cats, with fragments still remaining.

The cat was sacred to the sun; because, says Horapollo, "he changes the shape of the pupils of his eyes according to the course of the sun."

Above this is a winged Scarabæus, or sacred beetle, of which there were three species;—one sacred to the sun; another to the moon; and a third to Thoth or Hermes. This specimen is remarkably fine. The blue inlaid pieces are of glass to imitate lapis lazuli.

Below are a number of engraved scarabæi, some with names of kings on them.

Mounted on gilt stands is a series of divinities, with the animal sacred to each placed in front. Near them are twenty small divinities; and on a tray will be found a number of amulets, in cornelian, porphyry, lapis lazuli, &c.

To the left is an Ear of the Sacred Bull Apis, from the bull pit of Saccara. There was at Saccara a large mummy pit, with several branching passages, each containing a full-sized bull, embalmed, elaborately wrapped in numerous folds of linen, and adorned with beads, amulets, and gilding.

In front of the case is a wooden model of one of these Sacred Bulls.

Above this is a piece of sycamore wood (the only solid wood in ancient Egypt) divided into squares. It is part of a board for some unknown game.

Pieces of Linen with hieratic writing, specimens of Pottery, Fruits, Mummy Wheat, Biscuit, strings of Beads, &c., &c., complete the contents of this case.

The Second Cabinet, contains on the top shelf, rough models in wood of Household Gods.

The Middle Shelf contains a series of Bronzes:

Pasht, lioness-headed, in the centre.

On the left, Osiris, "chief resident in the heart of the catacombs."

In this figure he is crowned with ostrich feathers, symbols of heavenly dominion; he holds the crook and the whip, emblems of pastoral care and of punishment. The dead were identified with Osiris, and a figure of the god was placed on the breast of every person who was supposed to have passed the judgment. A number of these figures are on the shelf below.

On the right, nourishing Horus her son, is Isis, her head crowned with the solar disc and horns, her celestial types.

Immediately below the bronzes are some porcelain figures of animals revered as living emblems of the gods. Descriptions are attached.

The Bottom Shelf contains a series of Divinities of five of the Nomes of Egypt.

On a tray to the left is a collection of funeral Deities, and five Osiride figures from the Field of Zoan, one of the royal abodes of the Pharaohs, where tradition says Moses was born and educated.

A case near the door comprises rich Eastern Dresses, Among which may be specified an Albanian Suit for youth of rank. Hung on the wall are a copy of the *Spectator*, May 31, 1712; and autograph letters of Oliver Cromwell and George Washington: also a study by Hunt, presented by John Ruskin, Esq., to the Bristol School of Art.

In the centre of the room is a case containing in four compartments

Rich Lace and Textile Fabrics; Casts from Ivories, published by the Arundel Society; also Books of Madrigals, Illuminated Missals, &c., of early date; specially a volume of Modern Illumination, executed by an amateur. This work contains the "Memoirs of the Delapoles, the Dukes of Suffolk," illustrated throughout by marginal arabesques, decorative initial letters, and heraldic shields. The volume lies open at "The Order of Anjou, instituted by René, Duke of Anjou." On the opposite page are the concluding lines of Shakspeare's description of the parting of Suffolk and Queen Margaret.

In an adjoining compartment of the same case will be found an interesting collection of

MINIATURES,

Amongst others may be noticed historic series of the time of the Commonwealth, especially the Cooper miniature of Cromwell. The following passage is taken from the last edition of the *Encyclopedia Britannica*, "Samuel Cooper, a miniature painter of surpassing excellence, was born in London in 1609. He appears to have united great spirit and expression with careful finish. Among his finest productions is the Head of Cromwell, engraved by Vertue, and the portrait of a Mr. Swingfield, which gained him the highest applause and patronage at Paris, as well as in Holland, where he resided for some time. After the Restoration he returned to London, and was much employed by the court of Charles II. Cooper died there in 1672, and was buried in the church of St. Pancras, where there is a monument to his memory." The same case also includes a series of Ivory bas reliefs of the twelve Cæsars.

ON THE FLOOR ABOVE are two rooms, one containing pictures and sketches by the late Rev. John Eagles; the other the Sharples' Collection, and pictures presented to the Bristol Fine Arts' Academy, by various donors.

LIST OF CONTRIBUTORS.

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